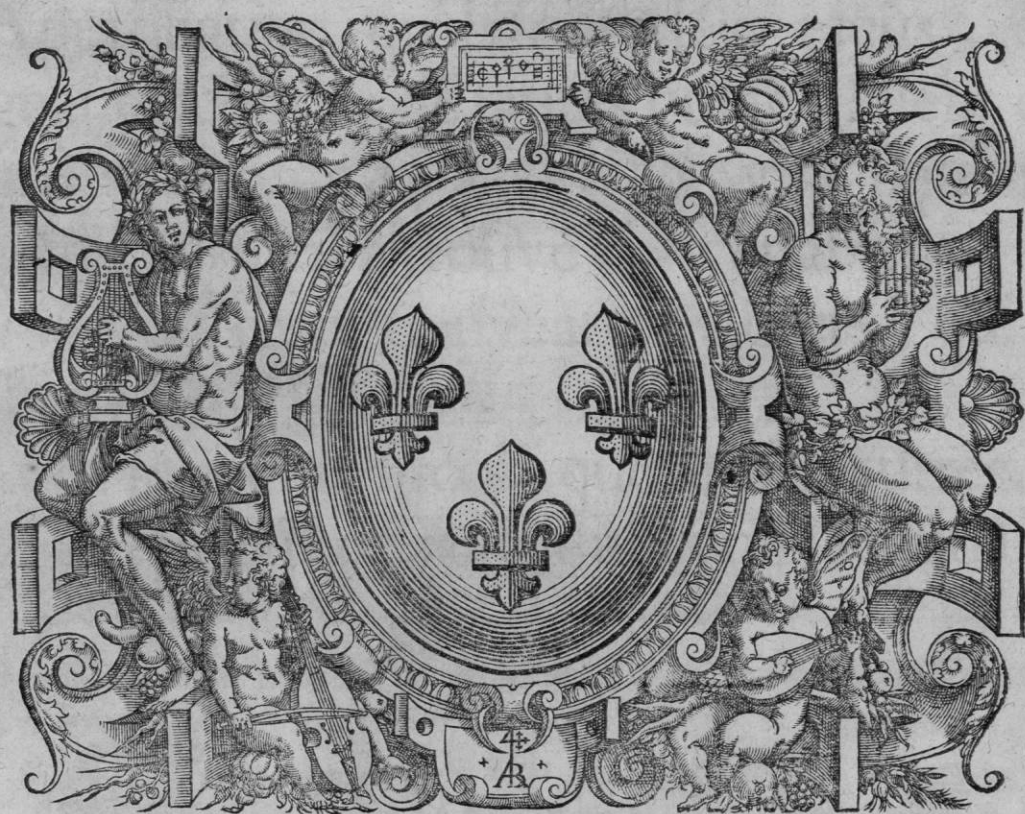


M O T E T S
A I. II. III. VOIX,
A V E C

ET SANS INSTRUMENTS
ET BASSECONTINUE;

Par M. VALETTE DE MONTIGNI.

L I V R E P R E M I E R.



A P A R I S,
Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy
pour la Musique, rue S. Jean de Beauvais, au Mont-Parnasse.

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AVEC PRIVILEGE DE SA MAJESTE'.

M O T E S

A L I I I V O I X

ET SANS INSTRUMENTS

ET BASSE CONTINUE

PAR M. VALLETT DE MONTIGNY

PAR M. K. F. E. R.





A V I S.



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T A B L E

DU PREMIER LIVRE DES MOTETS, DE MONSIEUR VALETTE.

MOTETS A VOIX SEULE.

- I. MOTET.  Eni Creator Spiritus. *Dessus.* NOUVEAU. Page 1
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III. Regina cæli, lætare. *Dessus.* NOUVEAU. 17

MOTET A DEUX VOIX.

- I. Benedicam Dominum. *Deux Dessus.* Ps. XXXIII. 20

MOTET A VOIX SEULE, & Deux Dessus de Violons.

- I. Judica me Deus. *Basse.* Ps. XLII. 29

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- I. Ecce quam bonum. *Haute-Contre, Taille, & Basse.*
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MOTETS



MOTETS

A I. II. III. VOIX, ET B-C.

AVEC ET SANS INSTRUMENTS

Par Monsieur VALETTE.

I MOTET A VOIX SEULE.



Gratioso.

Eni Creator Spiritus.

PRELUDIO.

VE- ni, Ve- ni, Ve- ni, Ve- ni, Cre- ator Spi- ritus, Ve- ni,

BASSO-CONTINUO.

Ve- ni, Ve- ni, Ve- ni Cre- ator Spi- ritus. Ve- ni, Ve- ni,

LIV. I.

A

I. MOTET A VOIX SEULE,

Ve- ni, Veni Cre- ator Spi- ri- tus, Men- tes tu-
o- rum visi- ta, Im- ple sup-erna gra- ti- a, Quae tu cre-
as- ti pec- to- ra, creas- ti
pec- to- ra, creas- ti
pec- to- ra.
Qui Pa- ra- cletus di- ceris, Do- num De- i al- ti-ssi- mi,

The musical score is written for a solo voice and a basso continuo. The voice part is a single melodic line with lyrics. The basso continuo part is a single line with figured bass notation (numbers 1-7, x, and *). The music is in a single system with 10 staves. The first staff contains the first line of music, and the subsequent staves contain the remaining lines. The lyrics are written below the voice line. The figured bass notation is written below the basso continuo line. The music is in a single system with 10 staves. The first staff contains the first line of music, and the subsequent staves contain the remaining lines. The lyrics are written below the voice line. The figured bass notation is written below the basso continuo line.

Fons vivus, ignis, cha- ri- tas, Et spi- ri- talis unc- ti- o.

Fons vi- vus, i- gnis, cha- ri- tas, Et spi- ri- ta- lis

unc- ti- o. Fons vi- vus, i- gnis, cha- ri- tas, Et spi- ri-

ta- lis unc- ti- o. Tu septi- for- mis

mu- nere, Dextra De- i tu di- gitus, Tu rite promif- sum Patris,

Sermo- ne di- tans gut- tu- ra. Ser- mo- ne, Ser-

I. MOTET A VOIX SEULE.

mo- ne di-ans gut- tu- ra.

3 6 6 6

Ser- mone di- rans gut- tu- ra.

6 6 6 4 3*

Accende lu- men fen- si- bus,

In-funde a-mo-rem, a-mo-rem cor-di-bus.

In-firma nos- tri cor- po- ris, Vir-

tute fir- mans perpe- ti. Infirma, Infir- ma nostri corpo- ris, Virtu- te, Vir-

DE M. VALETTE.

5

tu- te fir- mans per peti. Virtu- te, Virtu- te fir- mans per- pe- ti.

Infir- ma nostri corporis, Virtu- te firmans per- peti.

Hostem re- pellas

lon- gi- ùs, Pacem- que do- nes protinùs, Pacem- que do- nes

pro- ti- nùs, Hostem re- pellas lon- gi- ùs, Hostem re-

pellas longiùs, Pacem- que dones pro- ti- nùs,

I. MOTET A VOIX SEULE,

Duc-to- re sit te prævi- o, Vitemus omne noxium. Vi- te- mus, Vi-

temus om- ne noxi- um, om- ne noxi- um. Vi- temus, Vi-

te- - - mus, Vite- mus om- ne noxi- um, om-

ne no- xi- um.

Gratioso.

Per te sci- amus da Pa- trem, Nosca- mus atque

Fili- um, Te utri- usque spi- ri- tum Creda- mus omni tempore,

Cre-damus, Credamus, Cre-da-mus, Cre-damus om-ni tempo-

re, om-ni tempo-re. Creden-tur mus om-

ni tempo-re, om-ni tempo-re.

Allegro.
Glo-ria

Pa-tri Domino, Natoque qui à mortu-is Sur-rexit, Sur-rexit ac

Pa-racle-to, In fa-cu-lorum fa-cu-la. In

This musical score is for a piece titled "In saecula". It is written for a vocal part and an organ part. The vocal part is in a soprano or alto range, and the organ part is in a lower range. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are "saeculo- rum saecu- la. In saeculo- rum saecu- la. A- men. A- men. A- men. A- men. Amen. A- men. A- men. A- men." The organ part features various figures and ornaments, including a prominent figure in the first system. The score is divided into systems, with the vocal part and organ part alternating. The organ part includes a variety of figures, including a prominent figure in the first system. The score is divided into systems, with the vocal part and organ part alternating. The organ part includes a variety of figures, including a prominent figure in the first system.





II. MOTET, A VOIX SEULE,

Psalme CXXXVI.



Spirituoso.

Uper flumina.

PRELUDIO.

Super flu- mi- na Ba- bi- lo- nis, illic se- dimus & fle- vi-

BASSO-CONTINUO.

mus, & fle- vimus, & fle- vimus, & fle- vimus:

cum recordare- mur Si- on, recorda- remur, recordare- mur Si- on,

recorda- remur, recorda- remur Si- on. cum recorda- remur, recordare-

re-mur Si-on, recorda-remur, recorda-remur Si-on.

Affectuoso.

In fa-li-cibus in medio ejus, In fa-li-cibus

in medio e-jus, suspendimus organa nostra, suspendimus organa nos-

tra. In fa-li-cibus in medio ejus, In fa-li-cibus in medio e-

jus, suspendimus organa nostra, suspendimus organa nos- tra. In fa-

licibus in medio ejus, In falicibus in medio e- jus.

Allegretto.

Quia illic in- terroga- ve- runt nos, in- terroga- ve- runt nos, qui cap-

tivos duxe- runt nos: verba can- ti- o- num, verba can- tio- num. Quia illic in-

terrogave- runt nos, in- terrogave- runt nos, qui cap- tivos duxe runt nos: verba

can- ti- onum. Et qui abduxe- runt nos.

Vivace.

Hymnum can- ra-

te nobis de canticis Si- on.

II. MOTET, A VOIX SEULE,

Hymnum canta- te nobis, Hymnum canta-

te nobis de canticis Si- on, de can- tibus Si- on.

Largo

Quomodo cantabi-

mus, cantabimus canticum Domini: in terra ali- ena? in terra ali- e- na?

Quomodo cantabimus, cantabimus canticum Domini: in terra ali- e- na?

Quomodo, Quomodo can- tabimus, Quomodo, Quomodo canta- bimus

canticum Domini in: terra ali- ena, ali- ena, in ter- ra, in

ter- ra aliena, in terra, in terra alie- na, in ter-

ra, in terra ali- c- na.

Allegretto. SI oblitus fuero tui Jeru- salem: obli- oni detur

dextera me- a. Si oblitus fuero tui Jerusalem: obli-

oni detur dextera me- a. Si oblitus fuero tui Jeru- sa-

II. MOTET, A VOIX SEULE,

lem: obli- oni detur dextera me- a. obli- vioni detur dextera me-

Passionato.

a. Filia Baby- lo- nis misera:

Gratioso.

Fi- lia, Babylonis mise- ra: Bea- rus, Be- atus, qui re- tribuet

ti- bi retributionem tuam, quam retribuisti no- bis. Be- atus, Be-

atus qui re- tribuet tibi retributionem tuam, quam retribuisti no-

bis. Beatus, Be- atus, qui re- tribuet, qui re- tribuet tibi

retributionem tuam, quam retri- bu- isti no- bis. quam retribuisti no- bis.

Presto.

Bea- tus, Bea- tus,

tus, Bea- tus qui te- ne- bit, & al- lidet parvulos tuos ad pe-

tram, & al- lidet parvulos tuos ad pe- tram. Be- a- tus, Be-

I. MOTET, A VOIX SEULE,

2- tus qui te- ne- bit, & al- lidet parvulos tuos ad

pe- tram, & al- lidet parvulos tuos ad

pe- tram, ad pe- tram. & al- li- det

parvulos tu- os ad pe- tram.

Adagio.



III. MOTET, A VOIX SEULE.

ANTIENNE A LA VIERGE.



Allegro.

Egina.

R Egina

BASSO-CONTINUO.

coeli læ- tare, al- lelu- ya. Regina coeli læ- tare, al- lelu-

ya, al- - lelu- ya. Qui- a quem me-

ruif- ti por- ta- - - re, al- lelu-

ya. Regina coeli læ- tare, al- lelu- ya. Regina coeli læ-

LIV. I.

E

III. MOTET, A VOIX SEULE,

rare, al- lelu- ya. Resurre- xit sicut
 dixit, al- le- luya, alle- luya, alle- lu- ya. Regina cœli læ-
 rare, al- lelu- ya. Regina cœli læ- rare, al- lelu- ya.
 O- - - ra pro no-
 bis De- um, alle- luya, al- lelu- ya.
 al- lelu- ya. O- ra, O- ra pro no- bis De-

Affettuoso.
 All. g.
 Affettuoso.

um, al- - - - le- lu- ya.

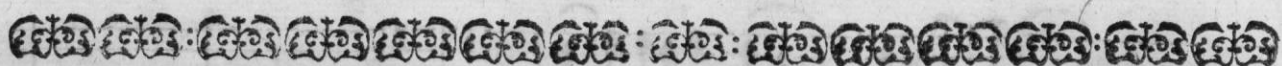
Regina cæli læ- tare, al- lelu- ya. Regina

cæli læ- tare, al- lelu- ya. al- le-

Adagio.
lu- ya. al- - - - -

lelu- ya.





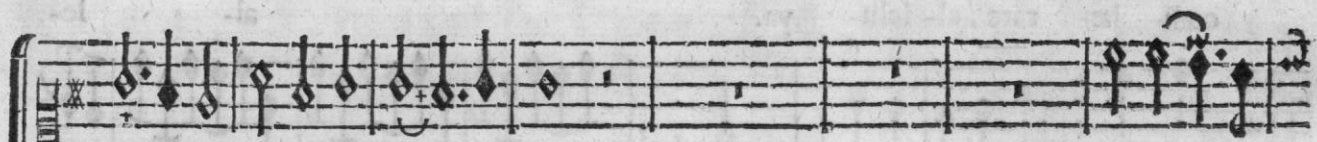
I. MOTET, A DEUX VOIX.

Psalme XXXIII.*Gratiosamente.*

Ene- di cam Do- minum in omni

*Benedicam.*

BASSO-CONTINUO.

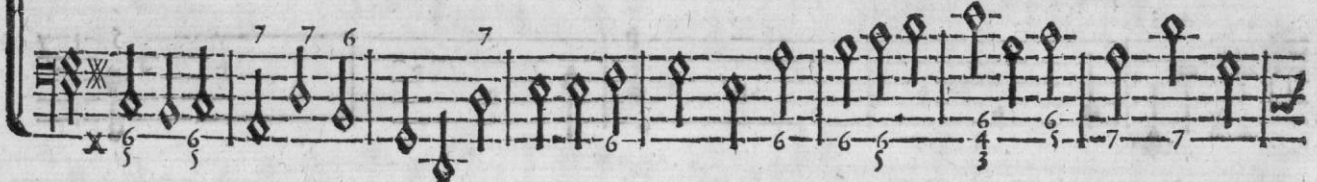


tempore in omni tem- pore:

in om. ni



BEnc- di- cam Do- minum in omni tempore: in omni



tem- po- re: semper laus ejus in ore me-

o, sem-



tem- pore:

semper laus ejus in ore meo,



DE M. VALETTE

21

per, / femper laus

fem- per, femper laus

ejus in ore meo, in ore me. o. fem-

ejus in ore meo, in ore me- o. fem-

per laus ejus in ore meo, in ore

per laus ejus in ore meo, in ore

me- o. fem- per laus

me- o. fem- per laus

I. MOTET A DEUX VOIX.

Allegretto SOLO.

Allegretto SOLO.

Discanto Primo.

ejus in ore meo, in ore meo. In Domino lau- dabitur

ejus in ore meo, in ore meo.

anima mea: audiant man- su- eti, & læten- tur. In Domino lau-

dabitur anima mea: audi- ant man- su- eti, & læten-

tur, & læ- ten- tur. audiant man- su- eti, & læ-

ten-

tur, audi- ant man- su- e- ti, & læ-

ten- tur. audi- ant manfu- e- ti, &

Discanto Secundo.

la- ten- tur. Ac- cedite ad eum, & illumi-

na- mini: Ac- cedite ad eum, & illu- mina- mini: & facies

vestrae non, non, non, non, non, non, non con- fun- dentur, non

con- fun- dentur, con- funden- tur. Ac- cedite ad

eum, & illumi- na- mini: Ac- cedite ad eum, &

I. MOTET A DEUX VOIX,

E N S E M B L E.

Gus- tate, Gus- tate & vide- te, quoniam suavis est Domi-

illu- mina- mini, Gus- tate, Gus- tate & vide- te, quoniam

nus, suavis est Domi- nus: Gus- tate, Gus- tate & vide- te, & vide-

suavis est Do- minus: Gustate, Gustate & vide-

te, & vi- de- te, quoniam su- avis est Do- minus: beatus vir qui

te, & vide- te, quoniam suavis est Do- minus:

sperat in eo, qui spe- rat, qui sperat in eo, qui sperat in e-

o. beatus vir qui sperat in eo, qui spe- rat, qui sperat in e-

o.

beatus vir qui sperat in eo, qui spe- rat, qui sperat in eo, qui sperat in

e- o, qui spe- rat, beatus vir, beatus

e- o, qui spe- rat in eo. beatus vir qui sperat in

vir qui sperat in eo, qui spe- rat in e- o, qui spe- rat in e- o, qui spe- rat, qui sperat in eo, in e- o, qui sperat, qui sperat in e- o.

I. MOTET A DEUX VOIX,

me, Ve- nite, Venite, Venite, Ve- nite, audite me, audite

me: timorem Domini, docebo vos. Ve-

nite, Venite filii, audite me, Ve- nite, Venite,

Venite, Ve- nite, audite me, audite me. *Affettuosamente.*

Clama- verunt iusti, &

Clama- verunt iusti, & Dominus exau- di- vit eos,

Dominus exau- divit e- os, Clama- verunt iusti, &

Clama- verunt iusti, & Dominus exau- divit e- os, exau-

Dominus exau- di- vite- os, exaudi- vit e- os, exau-

7 6 — 6 7 6 6 6 5 —

divit e- os: & ex omnibus tribulati- onibus e- orum, libe-

di- vit e- os: & ex omnibus

7 — 7 — 4 6

ra- vit eos, libe- ra- vit, libe- ravit, libe- ra- vit e-

tribulati- onibus e- orum, libe- ravit, libe- ravit e-

7 — 4 — 7 — 6 — 5 — 4 —

os. & ex omnibus, ex omnibus, tribu- lati- onibus e- orum, libe-

os. & ex omnibus, tribu- lati- onibus e- orum, libe-

6 — 6 — 6 —

I. MOTET A DEUX VOIX,

ra- vit, li- beravit e- os. libe- ra- vit, libe- ra- vit e- os. libe-
ra- vit, li- beravit e- os. libe- ra- vit, liberavit e- os.

Figured bass: x 9 7 x 6 7 6 5 6 5 3 56 4 3 7 6 9 7 7 4

ra- vit, liberavit e- os.
libe- ra- vit e- os.

Figured bass: 6 7 9 7





I. MOTET A VOIX SEULE,
ET DEUX DESSUS DE VIOLONS.



PRELUDIO.
Udica me, Deus.
Affettu lissimò

BASSO-CONTINUO.

Liv. I.

H

30 I. MOTET A VOIX SEULF, ET II. DESSUS DE VIOIONS,

Dolce.

Dolce.

Affettuosissimò.

Judica me, De- us,

& discerne causam meam de gente non sancta, non

san- ta: ab homine iniquo & do-

lo- fo eru- e me, eru- e me. Judica me, Deus, & discerne causam

meam de gente non sancta: ab homine iniquo & do- lo- so, do-

lo- fo eru- e me. e- ru- e me.

32 I. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS.

Adagio.

Quia tu es Deus fortitu- do mea,

quare, qua- re me repu- listi? quare, qua- re, quare,

qua- re me repulisti? & quare, quare tristis in- cedo dum af- fligit me

i- nemicus? quare, qua- re me repu- listi? quare, qua-

re, quare, qua- re me repu- listi? & quare tristis in- cedo, dum af-

fligit me inimi- cus? dum affli- git, dum affli- git me inimi-

34. II. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS,

cus ?

Allegretto.

E- mitte lu- cem tuam & ve- ri-

tatem tu- am : ip- sa me deduxerunt & ad- du- xerunt in mon-

tem sanctum tuum, & in taber- nacula tua, & in tabernacula

tua. E- mitte lu cem tuam & ve- ri- tatem tu- am. Et intro-
 43
 * 6— * 6 7—6 4—* 6 5
 ibo ad altare Dei: ad De- um qui læ- tifi- cat juventutem meam, juven-
 6
 tutem me- am. Et intro- ibo ad altare Dei: ad De um qui læ- tifi-
 6 5 4 3* 6 4

cat juventutem meam, juven- tutem me- am. ad Deum qui læ-

tificat juven- tutem me- am, ad Deum qui læ- tifi- cat juventutem

meam, ad Deum qui l'æ- tificat juven- tutem me- am.

Gratioso.

Confitebor tibi in cithara, De- us

De- us meus: Confi- tebor tibi in cithara, De- us De- us me-

Languente.

us: quare tristis es anima me- a,

quare tristis es anima mea, a, quare, quare tristis es, quare, quare

tristis es anima mea, anima mea, a, & quare, quare, quare, quare con-

turbas me? quare, quare conturbas me? quare, quare conturbas me?

Vivace.

Vivace.

Vivace.

Spera,

The first system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#). The time signature is 3/8. The first staff is marked 'Vivace.' and contains a series of eighth and sixteenth notes. The second staff is also marked 'Vivace.' and continues the melodic line. The third staff is marked 'Vivace.' and contains mostly rests. The fourth staff is marked 'Spera,' and contains a few notes.

Spera, Spera in Deo, Spera, Spe- ra, Spera in Deo, Spe- ra, Spe-

The second system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#). The time signature is 3/8. The first staff contains a series of eighth and sixteenth notes. The second staff continues the melodic line. The third staff contains a series of eighth and sixteenth notes. The fourth staff contains a series of eighth and sixteenth notes. The lyrics 'Spera, Spera in Deo, Spera, Spe- ra, Spera in Deo, Spe- ra, Spe-' are written below the staves.

ra, Spe- ra, Spera in De- o, quoniam adhuc confitebor illi: salu-

The third system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#). The time signature is 3/8. The first staff contains a series of eighth and sixteenth notes. The second staff continues the melodic line. The third staff contains a series of eighth and sixteenth notes. The fourth staff contains a series of eighth and sixteenth notes. The lyrics 'ra, Spe- ra, Spera in De- o, quoniam adhuc confitebor illi: salu-' are written below the staves.

ta- re vultus mei & Deus meus.

Spera, Spera,

Spera in Deo, Spera, Spera, Spera in De- o, Spera, Spera, Spera in

De- o, quoniam adhuc confitebor illi : salu- ta-

6+ 7+ 6 4 3* 6 *

re vultus mei & Deus, & Deus me- us. Spera, Spera,

9 8 7 6 5 4 3 2 1

re vultus mei & Deus, & Deus me- us. Spera, Spera,

9 8 7 6 5 4 3 2 1

42 I. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS,

Spera in De- o, Spera, Spera, Spera in De- o, quoniam adhuc

confitebor illi: saluta- re vultus mei &

Deus me- us, salu- ta-



re vultus mei & Deus meus.

Adagio.

Adagio.

Adagio.

salu- rare vultus mei & Deus me- us.

6 6 6 6 4 7-6-5 6-5 3*



I. MOTET. A TROIS VOIX.
ET DEUX DESSUS DE VIOLONS.



Allegretto.

RITORNELLO.

Allegretto.

Cce quam bonum.

Allegretto.

BASSO-CONTINUO.

Allegretto.

First system of musical notation. It consists of a vocal line and a piano accompaniment line. The vocal line begins with the lyrics "Ecce quam bonum, & quam jucundum: habitare fratres in unum." The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. There are some performance markings like asterisks and fingerings (e.g., 6, 7, 6) above the piano part.

Second system of musical notation, continuing the piece. It follows the same format with vocal and piano staves. The lyrics "Ecce quam bonum, & quam jucundum: habitare fratres in unum." are repeated. The piano accompaniment continues with similar rhythmic patterns and includes performance markings.

Third system of musical notation. This system includes three staves: a vocal line and two piano accompaniment staves. The piano part is more complex, with multiple voices or instruments. The lyrics are not present in this system, but the musical notation continues.

Fourth system of musical notation, also consisting of three staves (vocal and two piano). The piano accompaniment is highly detailed with many notes and rests. The system concludes with a double bar line.

46 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

A TROIS.

Ecce quam bonum, & quam jucundum: habitare fratres in unum. Ecce quam bonum, & quam jucundum: habitare fratres in unum. Ecce quam bonum, & quam jucundum: habitare fratres in unum. Ecce quam

bonum, & quam jucundum: habitare fratres in unum. bonum, & quam jucundum: habitare fratres in unum. bonum, & quam jucundum: habitare fratres in unum.

Sicut unguentum in capite: quod descendit in barbam, barbam Aaron.

quod descendit, quod descendit in barbam, barbam Aaron. Ecce quam bonum,

Dolce.

& quam ju- cundum: habitare fra- tres in u- num.

Tutti.

Tutti.

Ecce quam bonum, & quam ju- cundum: habitare fra- tres in u-

Ecce quam bonum, & quam ju- cundum: habitare fra- tres in u-

Ecce quam bonum, & quam jucundum: habitare fra- tres in u-

num, habitare fra- tres in u- num.

num, habitare fra- tres in u- num.

num, habi- tare fra- tres in u- num.

6 76 6 5

Dolce

Allegro.

Dolce

Allegro.

Allegro.

Quod descen- dit in oram

6

vestimen- ti e- jus: Quod descen- dit, descen-

dit in o- ram vestimen- ti e- jus: sicut

ros Hermon, qui descen- dit in mon-

30 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

tem Si- on, qui descen- dit, des-

cen- dit, descen- dit in

mon- tem Si- on,

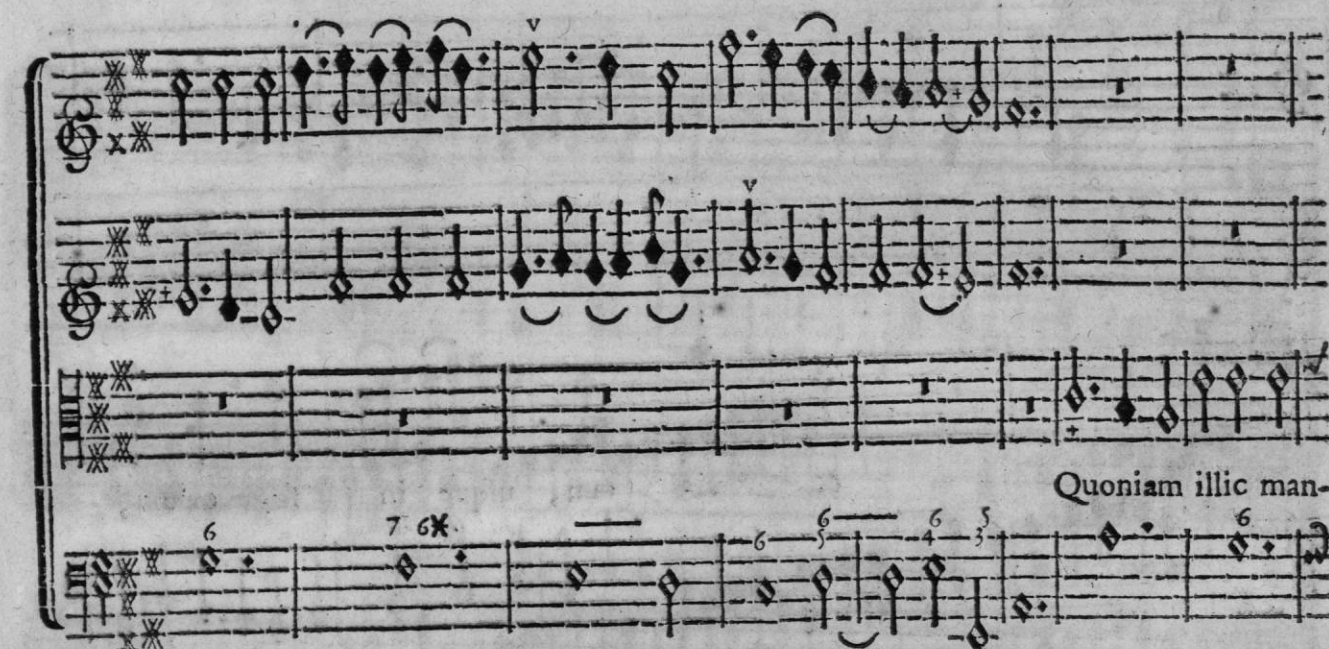
Forte.

Fol.

SOLO.



Adagio.



52 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

First system of musical notation. It consists of five staves. The top two staves are for Violins I and II, both in treble clef with a key signature of one sharp (F#). The bottom three staves are for three voices (Soprano, Alto, and Tenor/Bass), all in treble clef. The lyrics "sa- culum, in saeculum." are written below the voice staves, with a sixteenth note rhythm indicated by a "6" and a horizontal line.

Second system of musical notation. It consists of five staves. The top two staves are for Violins I and II. The bottom three staves are for the three voices. The lyrics "& vi- tam, usque in sa- culum," are written below the voice staves, with a sixteenth note rhythm indicated by a "6" and a horizontal line.

Third system of musical notation. It consists of five staves. The top two staves are for Violins I and II. The bottom three staves are for the three voices. The lyrics "usque in sa-" are written below the voice staves, with a sixteenth note rhythm indicated by a "6" and a horizontal line.



cu- lum, in sæculum.




Allegro

Allegro. Tutti.

Glo-

Allegro. Tutti

Glo- - - - - ria

Allegro. Tutti

Glo- - - - - ria Pa- tri, Gloria,

Allegro. Tutti.

Allegro. Tutti.

- - - - - ria Pa- tri, Gloria, Gloria,

Pa- tri, Gloria, Gloria, Gloria Pa-

Gloria, Gloria Pa- tri, & Fi-li-

Gloria Pa- tri, & Fi- li- o:

tri, & Fi- li- o: Glo-

o: Glo- ria Pa- tri,

Glo- ria Pa- tri, Gloria,

ria Pa- tri, Gloria, Gloria, Gloria Pa-

Gloria, Gloria, Gloria Pa- tri, &

56 I. MOTET A TROIS VOIX ET II. DESSUS DE VIOLONS,

Gloria, Gloria, Glo- tri, & Fi- li- o: Fi- li- o: Glo- ria Pa- tri, & Fili- o: & Fi- li- o: Glo- ria Pa- tri, ria, Glo- ri- a

Glo- - - - - ria

Patri & Fili- o, & Spi-

& Spi- ri- tu- i sanc- to:

7 6 7 6 7 6 7 6 7 6

Pa- tri, Pa- tri & Fi- li- o,

ri- tu- i sanc- to: Glo-

Glo-

7 6 7 6 7 6 7 6 7 6

& Spi- ri- tu- i sanc- to, & Spi- ritui
 ria & Spi-
 ria Pa- tri, Patri & Fi- li- o, & Spi-
 fancto, & Spi- ritui fancto, Spi- ritui sanc-
 ritu- i, & Spi- ritui fancto, Spi- ritu- i sanc-
 ritu- i fancto, Spi- ritui fancto, Spi- ritu- i sanc-

Allegretto. SOLO.

The musical score consists of three systems of two staves each. The first system contains the lyrics "Sicut erat, Sicut erat in princi- pi- o & nūc & sem per, & nunc & fem-". The second system contains "per, Sicut e- rat, Sicut e- rat in principio & nunc & semper: fem-". The third system contains "per, semper, sem- per, sem-per, sem- per, fem-". The music features various ornaments, including mordents and grace notes, and includes figured bass notation such as "6 x", "6 7", "6 7 * — 6 x", "6 6", "6 6", "4 3", "6", "6 5", and "6".

Sicut erat, Sicut erat in princi- pi- o & nūc & sem per, & nunc & fem-

per, Sicut e- rat, Sicut e- rat in principio & nunc & semper: fem-

per, semper, sem- per, sem-per, sem- per, fem-

Presto Tutti
 Presto Tutti
 Presto Tutti
 Et in sæcula, in sæcu-
 - per, semper, sem- per :
 la sæcu- lo- rum, A- men. sæcu- lorum, A-
 Et in sæcula, in sæcu- la sæcu- lo- rum, A- men, A-
 Et in sæcula, in sæcu- la sæcu- lo- rum,
 4 3 2— 76* 43



men.

men.

A- men.

43x 43x 4 6x 6 2



5 6 6 6 2 4 5 7 x



6 6 6 6 4 6 6 4 7

62 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

A- - men. A- men. sæcu- - lo- - rum,
A- - men. A- men.

A- - men. A- men. Et in sæcu-
lo- - rum, A- - men. A- -
sæcu- lo- rum, A- men. A- men.
la, in sæcula sæ- cu- lo- rum, A- - men. A- -

DEM. VALETTE.

63

men. A- men. fæ- cu- - lo- - rum,

A- - men. A- men. fæ- cu- - lo-

men. A- men. Et in fæcula, in fæcu-

A-men. Et in saecula, in saecula saeculorum, Et in saecula, in saecula saeculorum, A-la saeculorum, & in saecula, in saecula, saeculorum.

64 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

culo-rum, A-men, A-men, A-men, A-men, rum, & in sæcula, in sæcula sæ-cu-lo-rum,

4 3 4 3 7 6-5 4-3 4-3

men. Amen. men. Amen. A-men.

5 6 5 3 4 3

II. MOTET, A TROIS VOIX,
ET DEUX DESSUS DE VIOLONS.



Allegretto

PRELUDIO.

Allegretto.

Gloriosa Domina!

Allegretto.

BASSO-CONTINUO.

First system of musical notation for three voices and two violins, featuring various musical notes, rests, and ornaments.

Second system of musical notation for three voices and two violins, continuing the composition with complex rhythmic patterns.

Third system of musical notation for three voices and two violins, concluding the page with a final cadence.

66 II. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

Allegretto. Solo.

O, O, O, O, O

O glorio- fa Do- mi- na! O

glorio- fa Do- mi- na! Excelsa super fi- dera, Excelsa super

fi- de- ra,

Qui te creavit provide Lactas- ti sacro u- bere. O,

O, O glorio- fa Do- mi-

68 II. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

na! O glorio- fa Do- mi- na!

TUTTI.

O,

TUTTI.

O,

O,

O,

O,

O,

glo- rio- fa Do- mina! O glo- rio-
 O glo- rio- fa Do- mina! O glori-
 O glori- o- fa Domina! glori- o- fa

9 8 6 7 6 6 5 4 3 7 6 9 8 7 6

fa Domi- na! Excel-
 ofa Domi- na!
 Do- mina! Excelsa, Ex- cel-
 Liv. I. S

7 6 5 7 6 5 3 4 3 7 6 5 3 4 3

70 II. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

fa, Excel- - fa super fide- ra, Qui te cre-
 Fxcel- - fa super fide- ra, Qui te cre-
 fa super fi- de- ra, Qui te cre-

avit pro- vi- de Lac- tasti fa- cro u- be- re, Qui te cre-
 avit pro- vi- de Lac- tasti fa- cro u- be- re, Qui te cre-
 avit provi- de Lac- tasti fa- cro ube- re, Qui te cre-

avit provi- de Lactaf- ti, Lactaf- ti fa- cro ube- re. Lac-

Quite cre- a- vit provi- de Lactaf- ti sacro u- be- re.

avit provi- de Lac- tasti, Lactaf- ti fa- cro ube- re.

6 7 6 6 2 8 6 6 5

tasti, Lactaf- ti fa- cro ube- re.

Lactaf- ti fa- cro ube- re.

Lactaf- ti, Lactaf- ti fa- cro ube- re. O,

72 II MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

O, O, O,

O, O,

O, O,

glo- rio- fa Do- mina! O glo- rio-

O glori- o- fa Do- mina! O glori-

O glori- o- fa Domi- na! glori- o- fa

7 6 6 6 4 3 6 2 8 6

fa Domi- na!

ofa Do- mina!

Do- mina!

LIV. I.

T

74 II. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

Affettuosissimo.

RITORNELLO.

RITORNELLO.

RITORNELLO.

Affettuoso.

Quod Eva tristis abstulit Tu reddis almo germine, Intrent ut

aftra flebiles, Cœli fenestra facta es. Intrent ut aftra flebiles, Cœli fe-

nestra fac- ta es.

Allegretto.

Allegretto.

Allegretto SOLO.

Tu regis al- ti janu- a, Et porta lu-

cis fulgi- da: Vitam datam per Vir- gi- nem,

Gentes re- demp- tæ plau- dite, plaudite,

plaudite, plau- di- te. Gentes redemp- tæ plau- dite.

Gentes redemp-
 ta, plaudite, plaudite. Gentes redemp-
 ta.

plau- dite, plau- dite, plaudite. Gentes re-

demp- ta plau- di- te. Gentes re-

78 III. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

demp- te plau- dite.

Tutti.

Gloria tibi Do- mi- ne,

Tutti.

Gloria tibi Do- mi- ne,

Tutti.

Gloria tibi Do- mi- ne,

Qui apparu- is- ti ho- di- e.

Qui apparu- is- ti ho- di- e.

Qui apparu- is- ti ho- di- e.

Tutti.

Tutti.

Tutti.

Cum Patre & sancto Spi-ri-tu, In sempiterna sæ-cu-la.

Tutti.

Cum Patre & sancto Spi-ri-tu, In sempiterna sæ-cu-la.

Tutti.

Cum Patre & sancto Spi-ri-tu, In sempiterna sæ-cu-la.

6 6 7 6 6 6 5 4 3

In sempiterna sæ-cu-la. A-men.

In sempiterna sæ-cu-la. A-men.

In sempiterna sæ-cu-la. A-men.

6 5 4 3

80 III. MOTET A TROIS VOIX, ET III. VIOLONS,
 III. MOTET. A TROIS VOIX,
 ET TROIS VIOLONS.

P

PRELUDIO. Fuga grave.

Arce mihi Domine.

BASSO-CONTINUO.

Fuga Grave.

VOLONCELLO.

82 III. MOTET A TROIS VOIX, ET III. VIOLONS,

The first system of the musical score consists of three staves. The top two staves are for vocal parts, and the bottom staff is for the violins. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals. There are some markings above the bottom staff, including the number '6' and some symbols that look like 'x' or 'y'.

The second system of the musical score also consists of three staves. The notation continues from the first system. There are some markings above the bottom staff, including the numbers '6', '7', and '6', and some symbols that look like 'x' or 'y'.

A TRE. Grave,

PARce mihi Do- mine, Do- mine: Par- ce, Par- ce mi- hi Do- mi-
Grave.

PARce mihi Do- mine: Par- ce, Par-

The third system of the musical score consists of three staves. The top staff has the lyrics 'PARce mihi Do- mine, Do- mine: Par- ce, Par- ce mi- hi Do- mi-'. The bottom staff has the lyrics 'PARce mihi Do- mine: Par- ce, Par-'. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals. There are some markings above the bottom staff, including the numbers '6', '7', and '6', and some symbols that look like 'x' or 'y'.

Parce mihi Do- mi- ne, Do- - mine:

ne: Par- ce, Par- ce mihi, Par- ce, Par- ce mi- hi Do- mine:

ce mihi Do- mi- ne: Parce, Par- ce mi- hi Do- mi- ne:

7 6 5 3 7 6 5 4 7 8 4 3

VIOLONCELLO.

Parce mihi Do- mi- ne:

Nihil enim sunt

Ni-

5 6 7 6 7 6 5 7 6 9 8 7 6 5 4

Ni- hil enim sunt dies me- i,

dies me- i, Ni- hil enim sunt dies me- i,

hil enim sunt dies me- i, Nihil enim sunt dies me- i,

Nihil enim sunt dies me- i, Nihil

dies me- i,

e- nim sunt dies me- i. Nihil enim sunt dies me- i. Parce mihi

Do- mi- ne: Par- ce, Parce mihi Domine: Parce, Parce, Par- ce, Par-

86 III. MOTET A TROIS VOIX, ET III. VIOLONS,

Parce mihi Do- mine, Do- mine: Par-

Parce mihi Do- mine: Do-

ce mi- hi Do- mi- ne: Parce mihi

TUTTI.

TUTTI.

TUTTI.

ce Domine: Parce, Parce, Parce, Par- ce mihi Do- mine.

mine: Parce, Parce, Parce mihi Do- mine.

Do- mine: Parce, Parce, Parce mihi Do- mine.

Gratiofo

RITORNELLO.

Gratiofo

RITORNELLO.

Gratiofo.

RITORNELLO.

Gratiofo

Quid est homo, Quid est ho- mo, quia magnificas e- um?

38 III. MOTET A TROIS VOIX, ET III. VIOLONS,

Quid est homo, Quid est ho- mo, qui- a magnificas, magni- ficas

6 6 4* 6 4 2 6 7 6

um? Auc

7 6 7 6 4 3

quid appo- nis er- ga eum cor tuum, cor tu- um? Quid est homo, Quid est homo,

quia magnificas, magnificas e- um? Quid est

90 III. MOTET A TROIS VOIX, ET III. VIOLONS,

homo, Quid est ho- mo, quia magnificas eum, Quid est

4 2 6# 7# 6 7-6 7-6* * + * - 6#

homo, Quid est ho- mo?

6 6 4 3* * - 6 43*

Affettuoso. ARIA.

Vifitas eum dilu- culò,

Affettuoso. PRELUDIO.

Vifitas eum dilu- cu- lò, & fubitò, fu- bitò pro- bas illum, probas

il- lum : Vifitas eum dilu- culò, Vifitas eum dilu- culò.

Fuga grave.

Fuga grave.

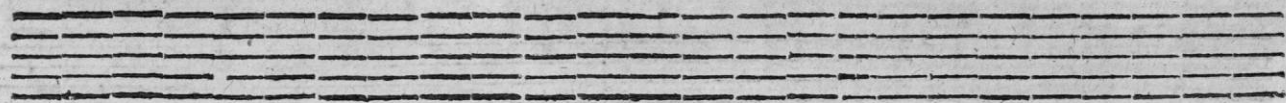
Fuga grave.

VIOLONCELLO.

92 III. MOTET A TROIS VOIX, ET III. VIOLONS,

Ufquequò non parcis mihi, non parcis mihi, non, non par- cis

mi- hi, non, non par-



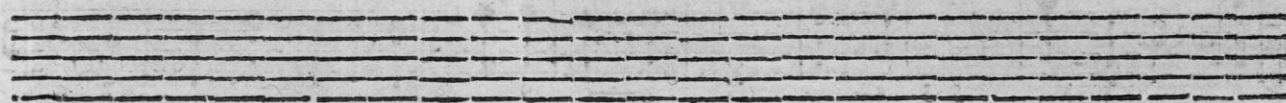
cis mi- hi, non

par- cis mihi, non, non, non, non, non, non



par- cis mihi, nec di- mit- tis me ut glutiam

The first system of the musical score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is for the basso continuo. The lyrics are: "fa- livam me- am? nec di- mit- tis me ut glutiam". The music is in a minor key with a common time signature. The basso continuo line includes figured bass notation: 6x, 4, 3x, 9, 6, x, 6.



The second system of the musical score consists of five staves, continuing the vocal and basso continuo parts. The lyrics are: "fa- livam me- am?". The music continues in the same style as the first system. The basso continuo line includes figured bass notation: 6, 4, 3x, 6, 4, 3x.

96 III. MOTET A TROIS VOIX, ET III. VIOLONS,

Adagio-dolce.

Adagio dolce.

Adagio dolce.

Adagio dolce.

Adagio

Pecca- vi, Pec- ca- vi: quid faciam ti- bi, o cus- tos ho- mi-

Adagio.

Pec- ca- vi, Pec- ca- vi: quid faciam tibi, o custos ho- mi-

Adagio.

5 6 4 5 3 4 2 6 9 8 7 6

num? Pecca- vi, Pec- ca- vi, Pec- ca- vi, Pec- ca- vi: quid

num? Pec- ca- vi, Pec- cavi: quid faciam tibi, o- custos ho- minum? Pec-

5-6 3-4 5 6 4 3 2 1 6 5 4 3 2 1

faciam tibi, ô custos ho- minum? ô custos ho- mi-
 ca- vi, pec- cavi: quid fa- ciam tibi, ô cus- tos ho- mi-

4* 6 6 7 9 6 5 4 3*

7

Dolce.

Dolce.

Forte

vivace.

num?

num?

5 6 7 6 7 6 7 6 7 6

3 4 4 4 3 4

98 III. MOTET A TROIS VOIX, ET III. VIOLONS,

The first system of musical notation consists of five staves. The top staff is a single melodic line in G major. The second staff is a single melodic line in G major. The third staff is a complex texture of three voices (Soprano, Alto, Tenor) in G major. The fourth staff is a single melodic line in G major. The fifth staff is a single melodic line in G major, featuring figured bass notation: 7-6, 7-6*, 4-3, 2/4 8/3, 2/7 8/6, and 7-6.

A set of five empty musical staves, likely for a second system of music.

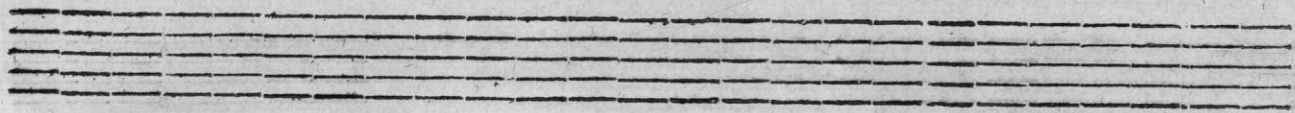
The second system of musical notation consists of five staves. The top staff is a single melodic line in G major. The second staff is a single melodic line in G major. The third staff is a complex texture of three voices (Soprano, Alto, Tenor) in G major. The fourth staff is a single melodic line in G major. The fifth staff is a single melodic line in G major, featuring figured bass notation: 9 8, 2/7 8/6, 7/3 6/4, 5-3, 6/5, and 6.

A set of five empty musical staves, likely for a third system of music.

First system of musical notation, measures 1-8. The system consists of five staves. The first two staves are treble clef, the third is a grand staff (treble and bass clef), and the last two are bass clef. The music is in 3/4 time. The lyrics "Quare, Quare posuif- ti" are written below the fourth staff. The tempo marking "Vivace." is above the fourth staff. The bottom staff contains figured bass notation: x, 6, 6, 9, 6, 6, 8.

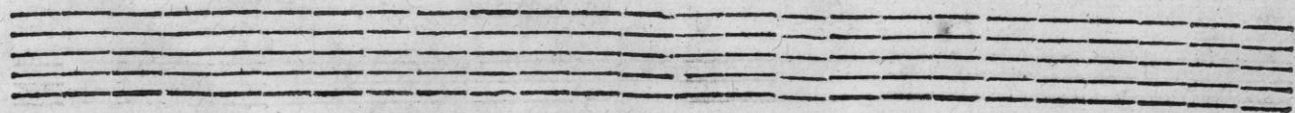
Vivace.

Quare, Quare posuif- ti



Second system of musical notation, measures 9-16. The system consists of five staves. The first two staves are treble clef, the third is a grand staff (treble and bass clef), and the last two are bass clef. The music is in 3/4 time. The lyrics "me contrarium ti- bi? Quare," are written below the fourth staff. The bottom staff contains figured bass notation: x, 4, 7-6, 4, 3x, 6.

me contrarium ti- bi? Quare,



100 III. MOTET A TROIS VOIX, ET III. VIOLONS,

Quare posuisti me contrarium, contrarium ti-

bi, contrarium, contrarium, con-

tra- rium, con- trarium ti- bi, &

factus sum mihi metipso gravis, & factus sum mihi me-

102 III. MOTET A TROIS VOIX, ET III. VIOLONS,

First system of the musical score. It consists of five staves. The top two staves are for voices (Soprano and Alto), and the bottom three are for violins (Violin I, Violin II, and Violoncello/Double Bass). The music is in G major (one sharp) and 3/4 time. The lyrics "tissi gra- vis?" are written under the first three staves. The bottom staff has figured bass notation: 6, 7 6, 4, 4, 3.

tissi gra- vis?

6 7 6 4 4 3

Second system of the musical score. It consists of five staves. The lyrics "Cur non tollis peccatum meum, peccatum meum, peccatum, pec-" are written under the first three staves. The bottom staff has figured bass notation: 6, 7 6, 4, 4, 3.

Cur non tollis peccatum meum, peccatum meum, peccatum, pec-

6 7 6 4 4 3

Third system of the musical score. It consists of five staves. The lyrics "ca- tum me- um? Cur non tollis peccatum meum, peccatum me- um? Cur non" are written under the first three staves. The bottom staff has figured bass notation: 7 6, 6, 4 3.

ca- tum me- um? Cur non tollis peccatum meum, peccatum me- um? Cur non

7 6 6 4 3

meum, peccatum meum, pec- catum, pec- ca- tum me- um?

tollis peccatum meum, peccatum meum, pec- ca- tum me- um? Cur non

tum, pec- ca- tum, pec- catum me- um?

9 8 7 6 5
7 6 5

Cur non tollis peccatum meum, pec-

tollis peccatum meum, pec- ca- tum meum, pec- ca- tum, Cur non

Cur non tollis peccatum meum, pec- ca- tum meum, pec-

6 3 6 6 6

ca- tum meum, pec- ca- tum, pec- catum me- um?

tollis peccatum meum, pec- ca- tum meum, pec- catum me- um?

ca- tum, Cur non tollis peccatum meum, pec- catum me- um? Et

4 3 6

104 III. MOTET A TROIS VOIX, ET III. VIOLONS,

Et quare non aufers iniqui- tatem meam, Et quare non

Et quare non aufers iniqui- tatem meam, Et quare non

quare non aufers iniqui- tatem meam, Et quare non aufers iniqui-

This system contains the first three staves of the musical score. Each staff has a vocal line with lyrics and a violin line. The lyrics are: "Et quare non aufers iniqui- tatem meam, Et quare non". The music is in a minor key, indicated by one flat (B-flat) in the key signature.

aufers iniqui- ta- tem me- am?

aufers iniqui- tatem me- am?

tatem, iniqui- ta- tem me- am?

Languente,

Languente,

Languente,

Languente,

This system contains the next four staves. The lyrics continue: "aufers iniqui- ta- tem me- am?". The music features a melodic line in the voices and a more rhythmic, arpeggiated line in the violins. The word "Languente," is written above the violin staves, indicating a tempo or mood change. The system ends with a 6/4 time signature and a repeat sign.

This system contains the final three staves of the musical score. It continues the vocal and violin parts from the previous system. The music concludes with a final cadence in the voices and a sustained chord in the violins.

Handwritten musical score for "DE M. VALETTE." on page 105. The score is written on four systems of staves. Each system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in a key with one flat (B-flat) and a common time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. The bottom two staves of each system feature a dense, rhythmic pattern of sixteenth notes, often grouped with slurs and ties. The score concludes with a double bar line and a final note on the bottom staff of the fourth system.

106 III. MOTET A TROIS VOIX, ET III. VIOLONS,

The first system of musical notation consists of four staves. The top three staves are for voices (Soprano, Alto, and Tenor) and the bottom staff is for three violas. The music is written in a key with one flat (B-flat) and a common time signature. The first three staves contain vocal lines with various note values and rests. The bottom staff contains a continuous line of sixteenth notes, likely a basso continuo or a figured bass line, with some accidentals and a final 'x' mark.

The second system of musical notation consists of four staves. The top three staves are for voices (Soprano, Alto, and Tenor) and the bottom staff is for three violas. The music continues from the first system. The vocal lines show more complex rhythmic patterns, including some tied notes. The bottom staff continues the continuous line of sixteenth notes.

The third system of musical notation consists of four staves. The top three staves are for voices (Soprano, Alto, and Tenor) and the bottom staff is for three violas. The music continues from the second system. The vocal lines include the text "Ecce, Ecce" written below the notes. The bottom staff continues the continuous line of sixteenth notes. The system concludes with a final 'x' mark on the bottom staff.

nunc in pulvere dor- mi- am

nunc in pulvere dor- mi- am:

nunc in pulvere dor- mi- am:

Ecce, Ec- ce

Ecce, Ec- ce

Ecce, Ec- ce

108 III. MOTET A TROIS VOIX, ET III. VIOLONS,

The musical score is for a motet in three voices and three violins. It is divided into two systems. The first system contains vocal parts for Soprano, Alto, and Tenor, and a violin part. The vocal parts have the lyrics "nunc in pulvere dormiam:". The violin part includes figured bass notation. The second system also contains vocal parts for Soprano, Alto, and Tenor, and a violin part. The vocal parts have the lyrics "Ecce, Ecce nunc in pulvere". The violin part includes figured bass notation.

First System:

Vocal parts (Soprano, Alto, Tenor):

nunc in pulvere dor- mi- am :

Violin part (Figured Bass):

* - 7* 6 5 6 7 6 5 4* 2 *

Second System:

Vocal parts (Soprano, Alto, Tenor):

Ec- ce, Ec- ce nunc in pulvere

Violin part (Figured Bass):

6 4 3 6 4

[illegible]

Musical notation for a vocal piece, featuring a single melodic line with lyrics in Latin. The notation includes various musical symbols such as notes, rests, and ornaments. The lyrics are: "dor- mi- am, nunc in pulvere dor- mi- am, mi- am, nunc in pulvere dor- mi- am, mi- am,". The page is numbered "Liv. I." at the bottom left and "Ee" at the bottom right.

110 III. MOTET A TROIS VOIX, ET III. VIOLONS,

The musical score is arranged in two systems, each containing five staves. The top two staves of each system are for three voices (Soprano, Alto, Tenor), and the bottom three staves are for three violins. The music is in a minor key, indicated by one flat in the key signature.

Lyrics:

nunc in pulvere dormi- am,
nunc in pulvere dormi- am,
Ecce, Ec- ce nunc in
dor- mi- am, dor- mi- am, nunc in pulvere
dor- mi- am, nunc in pulvere dor-
pulvere dor-

Violin Parts:

The violin parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and are marked with fingerings (e.g., 7, 6, 5, 4, 3, 2, 1) and breath marks (asterisks).

The musical score is written on ten staves. The first six staves contain the main melody and accompaniment. The lyrics are:

dor- mi- am : Et si mane me quæ- sieris non sub- sis- tam.

mi- am : Et si mane me quæ- sieris non sub- sis- tam.

mi- am : Et si mane me quæ- sieris non sub- sis- tam.

The seventh staff continues the melody with the lyrics: non sub- sis- tam.

The eighth staff continues the melody with the lyrics: non sub- sis- tam.

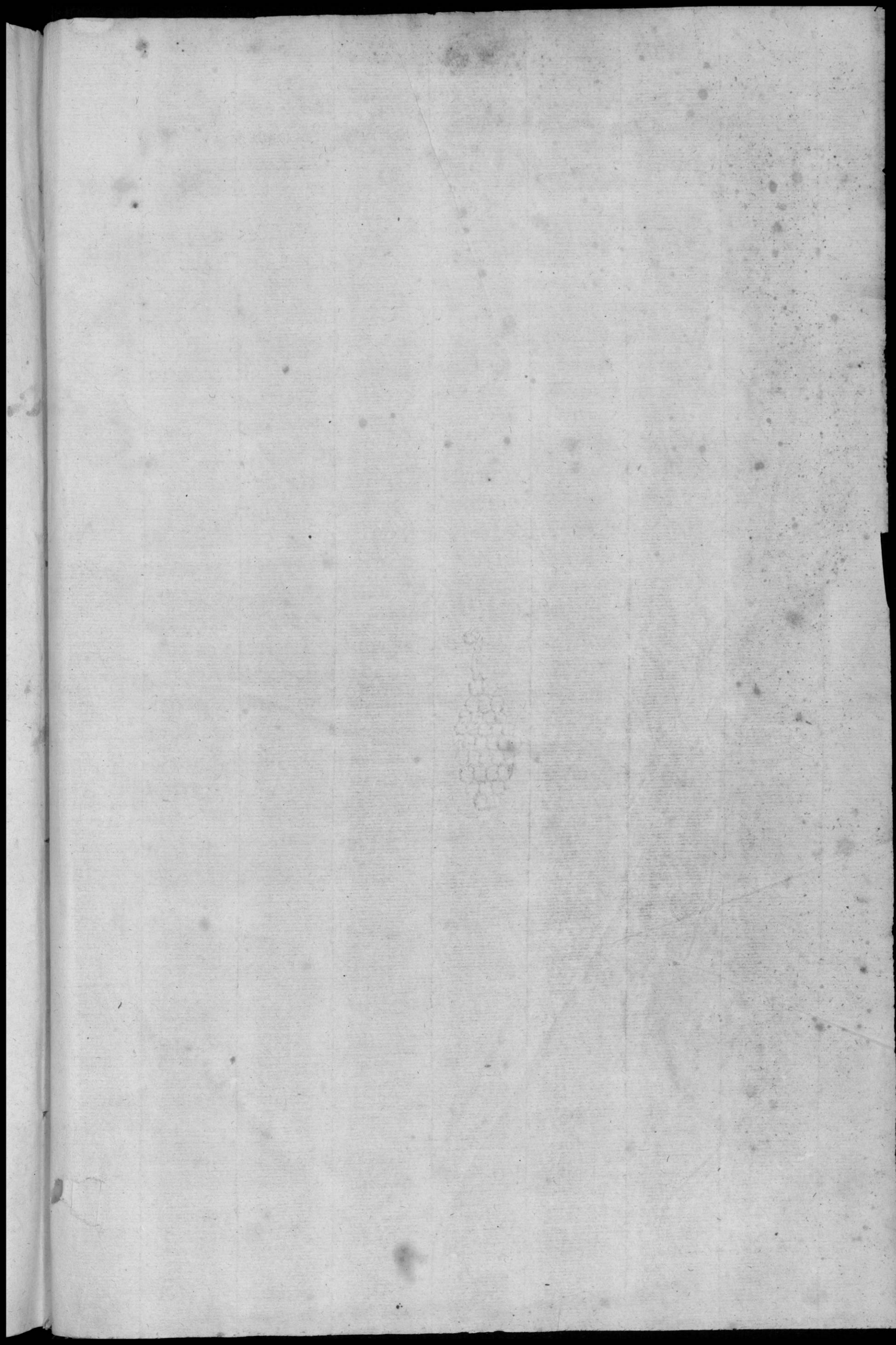
The ninth staff continues the melody with the lyrics: non sub- sis- tam.

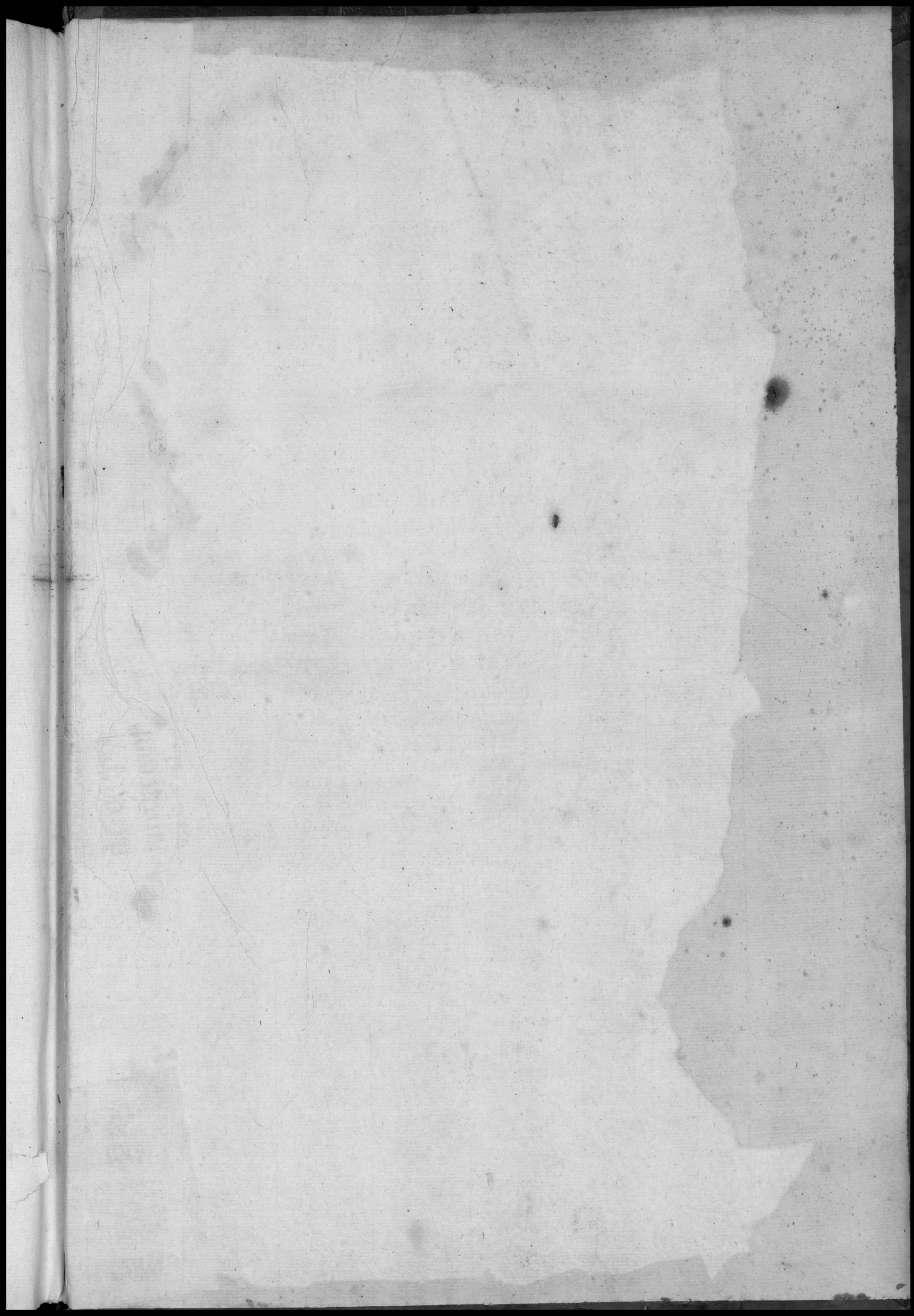
The tenth staff concludes the piece with the lyrics: non sub- sis- tam.

The score is marked with various musical notations, including notes, rests, and accidentals. The key signature is one flat (B-flat). The time signature is 4/4. The piece ends with the word "FIN."

EXTRAIT DU PRIVILEGE.

PA R Lettres Patentes du Roy données à Arras l'onzième jour du mois de May, l'An de Grace mil six cent soixante & treize, Signées, L O U I S : & plus bas, Par le Roy, C O L B E R T; Scellées du grand Sceau de cire jaune; Verifiées & Registrées en Parlement le 15. Avril 1678. Confirmées par Arrests contradictoires du Conseil Privé du Roy des 30. Septembre 1694. & 8. Aoust. 1696. Il est permis à Christophe Ballard, seul Imprimeur du Roy pour la Musique, d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale, qu'Instrumentale, de tous Auteurs: Faisant défenses à toutes autres personnes de quelque condition & qualité qu'elles soient, d'entreprendre ou faire entreprendre ladite Impression de Musique, ny autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obeïssance, nonobstant toutes Lettres à ce contraires; ny mesme de Tailler ny Fondre aucuns Caracteres de Musique, sans le congé & permission dudit Ballard, à peine de confiscation desdits Caracteres & Impressions, & de six mille livres d'amende, ainsi qu'il est plus amplement déclaré esdites Lettres: Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.









CANTATE
FRANCOIS
ET
MOTETS

